

**THE CLEVELAND MUSEUM OF ART
CLEVELAND 6. OHIO**

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FOR RELEASE Mr. Paul Metzler
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Opening this week-end in the Little Gallery of the Cleveland Museum of Art is the exhibition "The Dance in Art" - presenting with numerous examples its vigorous and exciting theme. Organized by Nancy Serage and installed by William E. Ward, the exhibition traces the role of the dance through many and varying cultures.

Most highly developed among peoples responsive to rhythm and movement, the dance has always been used by man to represent the important events in his life and to express his feelings about these occasions. It has also been used as a magical means to induce a higher power to bring about certain desired goals.

To the primitive artist the subject often has the same meaning as the original dance itself. With modern artists, the subject has offered an opportunity to demonstrate ability to represent the human figure in a variety of postures. As in the Degas drawing in the exhibition, the artist may be primarily concerned with the patterns created by angular or flowing arms and legs in movement.

The Buffalo Dance painted by a contemporary American Indian is displayed in the show. Here the dancers imitate the appearance and movements of this natural creature in order to capture his power and gain control over him.

The Dionysian dancers of ancient Greece also sought to influence higher powers. Rather than imitation, however, they employed another means to reach their goals. In their dances they performed automatically or convulsively to lose consciousness of their bodies. When they succeeded in destroying this body-awareness, they then became spirit. In this state they hoped to be able to interfere with such worldly events as rainfall, crops and even childbirth. The strides and leaps of the Dionysian dances, portrayed on a Greek vase and in a bronze Satyr, depict the idea of growth and are common to fertility dances the world over.

In this exhibition is Watteau's "Fete Galante" picturing the minuet, one of society's more highly developed dances. This dance uses certain ancient courtship dance forms such as encirclements or repeated approaches and separations.

The god Krishna, whose dance in India is the symbol of creative energy, is shown dancing with effervescent joy and zest for life. The varying dance patterns of the Buddhist sects, the ancient Aryan religion, the African Bushman, as well as those dance forms of France and Italy, are all represented and described in this original Museum exhibition scheduled to continue through September 16th.